

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 97

TOLEDO, OHIO

MARCH, 1942



HEAD OF AN OLD MAN

GIOVANNI BATTISTA TIEPOLO

GIFT OF EDWARD DRUMMOND LIBBEY



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FOUNDED BY EDWARD DRUMMOND LIBBEY

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EDITORIAL

THE MUSEUM is operating on a war basis. Like everyone else, we know the meaning of priorities and shortages of men and materials. Conservation has long been one of our greatest virtues. It now must needs be more pronounced than ever.

It is only by exercising the most rigid economy in good times and bad that we have been able to maintain and operate one of the largest museums of art in the United States.

In the past we have been able to make our economies and effect our retrenchments in a manner hardly apparent to our visitors.

This will no longer be true. We have already eliminated our less productive activities, consolidated classes, given up exhibition catalogues, reduced the size of the Museum News, the frequency of the Bulletin.

As we lose more men, meet the inability to secure necessary supplies, encounter other restrictions, still further retrenchments will probably have to be made.

During this trying period we bespeak the consideration and aid of our visitors, our students and our Members. Of the first we beg indulgence should our standards of physical operation be somewhat less strict. Of the second we ask cooperation in relieving an overtaxed staff of unnecessary burdens through carelessness or waste on the part of those to whom we freely give instruction in art and music. Of our Members we request the continuance of their loyal moral and financial support, always most heartening and helpful.

A TIEPOLO PORTRAIT SKETCH

IN THE Museum News of June, 1941, we discussed the masterpiece of a minor Venetian master of the eighteenth century, the Holy Family by Giovanni Antonio Guardi. Here we present a minor work of a great artist of the same time and place, the Head of an Old Man by Giovanni Battista Tiepolo. The two artists were close contemporaries, Tiepolo having been born in 1696, two years ahead of Guardi, and having quitted Venice for Madrid but two years after Guardi's death.

Descended from a merchant family, Tiepolo was born of an aging ship-captain father, who did not long survive the event. His widowed mother early put him to study with a painter named Lazzarini, and in 1719 he married Cecilia, sister of Giovanni Antonio and Francesco Guardi. Within two or three years thereafter he had executed a ceiling painting for one of the churches of Venice, early evidence of his acknowledged artistic abilities. For many years he enriched his own city and its environs with his works. By 1736 he had attained such stature that the Swedish minister sought unsuccessfully to send him to Stockholm to decorate the new royal palace. In 1751 the Prince-Archbishop of Würzburg approached him more successfully, and he remained in that city until 1753 working on the decorations of the dining hall and those above the grand staircase of the palace. After his return to Venice, he was one of the organizers and first president of the academy of painting and sculpture, which was founded in 1755. In June of 1762 he arrived at Madrid with his two artist sons to become court painter to Charles III. There he executed numerous great decorative works, and there he died and was buried in 1770.

From his teacher Lazzarini, Tiepolo probably learned only the technique of the painter's craft. His real artistry was more likely acquired from his older contemporaries Sebastiano Ricci and Piazzetta and the long line of his artistic ancestry, particularly from one of its members, Veronese. His opulent, jeweled magnificence, in Tiepolo's hands gives up its stately dignity, takes on through abundant skill and virtuosity a light grace and radiant charm. When the influence of Piazzetta drew him toward dark tones and deep shadows, that of Ricci, and even more of Veronese, cleansed his palette, restored brilliance to his coloring. By his own joyous inclination to bright tints, to figures floating in sunlit sky, to expanses of luminous drapery, his paintings are set in a high key that lightens the walls or even the ceilings that so many of them occupy.

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Tiepolo's contemporaries in France and England were, respectively, Boucher (1703-1770) and Hogarth (1697-1764). The three accurately mirror their times, record plainly the state of social development which each of their countries had reached. The middle class in England was already well in the ascendant, and Hogarth's literary, moralizing canvases preach the virtues, denounce the vices of that class, with which his works were immensely popular. Louis XV's reign was to lead France to its revolution, and Boucher, its court painter, depicts the shallow, frivolous gaiety, the masking make-believe of nobles and ladies oblivious to the forces rising around them. Venice, her days of glory passed, her empire disintegrated, lived on in carefree decaying gentility, substituting glittering display for the ceremonious pomp she had once known. Tiepolo never lacked for patronage in this decadent society. He was the favored artist for the decoration of a new palace, the repainting of a church ceiling or the execution of an altarpiece for an ornate chapel. His felicitous style, his manual dexterity and his technical facility gave to his works a quality ever pleasing to his patrons. The tradition which he carried on enhanced their recollections of grandeur; the brilliance which he added emphasized the joys of present possessions.

Kipling might well have had Tiepolo in mind when he wrote of artists who had passed to their reward:

"They shall splash at a ten-league canvas with
brushes of comet's hair,"

for surely no one approached nearer to doing so in this life than the last of the great Venetian decorators. His individual output was prodigious; probably no artist ever covered with his own hand so many square inches or square yards of canvas and wall. His nearest approach to the "ten-league canvas" was in the vault over the great staircase in the palace at Würzburg, which measured over fifty-five by ninety feet. Many of his canvases were also of tremendous proportions. And surely there was "comet's hair" in his brushes, for in the Würzburg ceiling and in many another of his works there is a strength and vigor of design, a brilliance of color, and above all a great spaciousness that has in it something of the celestial.

The Head of an Old Man in the Edward Drummond Libbey collection is only a small, perhaps casual, sample of his effective workmanship. It lacks many of the qualities of his great decorations; it possesses others which they do not so amply show. Less studied, more effortless, the portrait sketch gives perhaps a better account of his technical abilities than do many of his more ambi-

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tious compositions. The rapid, fluid brushwork may represent relaxation from the confining efforts on the great decorations at Würzburg, for it was probably there that it was painted. Subject and size of the painting conspire to limit the full display of his powers, but provide the opportunity to give evidence of the abilities which made him one of the most honored and respected painters of his day.

REPORT OF THE DIRECTOR FOR 1941

NINETEEN HUNDRED FORTY-ONE has not been a spectacular year for the Museum. Even had general conditions locally, nationally and internationally, been far better, it would have been difficult to rival the year 1940, marked as it was by such notable acquisitions as the paintings by Gentile and Giovanni Bellini; the Arabic mosque lamp and the Venetian enamelled goblet, both from the Eumorfopoulos collection; the most notable series of exhibitions of our history, dominated by the showing of Four Centuries of Venetian Painting in the spring and the Masterpieces from the World's Fairs in the fall; and by the inauguration of an additional series of evening concerts at prices within the reach of the most modest purse.

Our program of exhibitions for the past year was an active one. Three merit more than passing notice even in the brief lines of an Annual Report. Opening in the summer and continuing throughout the fall and winter, we have devoted a gallery to the recent production of fine glassware of the Libbey Glass Company. We take pride in this showing, first because of its technical and artistic excellence, second because it is a Toledo product, third because it is made by the company which Edward Drummond Libbey established when he came to Toledo, and fourth because it was designed by Edwin Fuerst who was trained in our Museum School of Design. In this last fact we perhaps find the greatest satisfaction because it has completed a cycle. This institution, which Mr. Libbey's industrial activities made possible has shown its ability to contribute in small measure to the further advancement of those same industries.

A showing of French drawings and water colors organized by our President brought together a superb series of works by the early as well as by the late masters of French art in a medium giving remarkable insight into their abilities and methods.

An exhibition in the spring presented to the people of Toledo perhaps the finest assemblage of the art of Spain that has ever

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been shown outside of that country. The catalogue closely approached our ideal for such a publication. It took the form of a brief history of Spanish painting illustrated by pictures from the exhibition together with reproductions of others owned in the United States. It thus becomes a work of permanent usefulness to students and scholars.

Our School of Design has had another successful year. It has experienced a slight decrease in attendance at the first and second year children's classes, compensated in part by an increase in that of the third, fourth and fifth year classes. Adult attendance has practically held its own, amounting to 22,182. That of children amounted to 39,332. Total attendance in the School was 62,314, a drop of 2,624 from the year 1940.

The attendance at educational activities, including our art history and art appreciation work, increased from 84,882 to 90,434. This increase is due wholly to some 17,000 additional contacts made through extension lectures chiefly in the high schools. Without the inclusion of our extension work we would have had a decrease of eleven or twelve thousand, primarily the result of a reduced number of public school groups visiting the Museum.

Attendance at all our events in the field of music has increased from 55,683 to 69,557. Some 5,000 of this increase we may attribute to attendance at the short series of concerts. Two thousand of the additional attendance is accounted for by recitals given by Toledo musical organizations, over 3,000 by extension work in the schools, another 3,000 by a combination of musical presentations with art talks normally given for certain groups. All of these activities represent new departures in our work in music. The increases and decreases in attendance at those of long standing about balance each other.

Our total attendance for the year was but 277,607, the lowest since the completion of our building. Half of the decrease from the previous year of over 41,000 occurred in November, for we had had an unusually large attendance at the World's Fairs Masterpieces in that month in 1940. The remainder was spread fairly generally through the year. It seems to be due largely to the lessened use of the Museum by public school classes and to the reduced leisure available to grown people.

Since the outbreak of the war in 1939 we have felt that it was wise to conserve art purchase funds against the day when a possible liquidation of great European collections might make for materially reduced prices. The bequest of Edward Drummond Libbey permits the Museum to expend not over half of the income

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CHILEAN SCULPTURE ATTRACTS SOME YOUNG VISITORS

from his residuary estate in the maintenance and operation of the Museum and requires it to expend all of the remainder in the purchase of works of art to be designated as his gift. It makes no requirement that the income be spent in the year in which it accrues, and hence we are enabled to accumulate funds for use at the most advantageous time.

Although holding to our policy of conservation we have made some notable acquisitions. Foremost among them is a group of Iranian pottery. It tells well the fascinating story of the Persians' mastery of the potter's art.

This splendid small collection, together with a fine Arabic enamelled glass bowl, constitute the additions to our collections from the Edward Drummond Libbey Fund.

We have also secured a portrait of John Pendleton by Rembrandt Peale, an early American painter of distinction, which will eventually grace the Maurice A. Scott gallery which Mrs. Libbey was developing to show the history of art in our own country.

From the Shoemaker Fund we have secured a number of outstanding prints, including two by Mantegna, one by Schongauer, one by Rembrandt, and three sets of Goya etchings. We have also purchased the painting *Driftwood* by Julian Levi, and a ninth century illuminated Persian manuscript.

The Art Additions Group has presented to the Museum the bronze entitled *Erica* by Georg Ehrlich, Mrs. Arthur Halmi the

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painting Head of a Negro by Arthur Halmi, Doris Porter the painting Potted Plant by herself, an anonymous donor the water color Laredo Highway by Charles J. Martin, H. M. Dunbar the etchings Bridge near Salisbury by Constable, and Child in Bed by Robert Austin, John Young, an American blown glass oil lamp of about 1800, Mrs. Meyer Rosenfield a Syrian glass bowl, and the Toledo Scale Company four pieces of ancient glass. We have received a Satsuma vase as the gift of Mrs. Frank P. Chapin.

We have been saddened this year, along with all Toledo, by the death of Arthur J. Secor, Chairman of our Board. His benefactions to us were numerous and we were not alone in his generosity. Our gratitude to him is great. He, by his splendid gift in 1922, placed our collection on a plane of national importance, and in so doing greatly heartened our Founder and our first Director in their efforts for the development of the institution. His liberality continued at frequent intervals almost until his death, his gifts now occupying five galleries, and forming an enduring memorial to a name which will ever be honored and respected.

We have sketched briefly the events of 1941 so that we may look to the future as well as to the past. We have entered the most critical period of our history. The problems of the near future which we can see are many; those which may arise unforeseen may be more and greater.

While the coming years may present difficulties, they also offer tremendous opportunities. To surmount the one and exploit the other will tax our ingenuity. We are taking steps which we believe will be effective in both directions and which we feel will contribute to the national war effort, which must take precedence until victory is won and assured.

We have made a modest cut in our budget for the year 1942. We expect to accomplish this saving by reduced expense for personnel and by greater conservation of material and labor in every respect. It will be our policy to gladly yield our employees with special skill to work more vital to the nation or to the armed forces. When it is at all possible, we will redistribute the work of those whom we thus lose among the remaining members of our staffs. If this war is to be won, every American will have to work harder. Those of us who happen to be in the Museum are no exception.

To help cushion the rising cost of living for our lower-paid employees, we have put into effect, applicable only to hourly rate workers, watchmen and guards, receiving less than \$2200 a year, a bonus plan based upon the changes in the cost of living as published by the Bureau of Labor Statistics.

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A SCHOOL GROUP AT THE CHILEAN EXHIBITION

The entry of the United States into the war presents problems of safety for our collections and our visitors which, while remote, are none the less serious. We have classified and are classifying our collections, and we have secured a refuge of maximum safety to which we can readily, at the first indication of necessity, transport the most irreplaceable of our possessions. We have long had our own modest fire-fighting, first aid, and policing organizations. We have expanded them to include practically our entire staff. We have selected the portions of the building which offer the greatest safety in case of air raid and are so organizing our plans that, should such a thing occur, we will be able to afford maximum protection to those who might be in our building.

Our most important project for the coming year is particularly indicative of the service which museums may render to the establishment of international goodwill. In collaboration with the Office of the Coordinator of Inter-American Affairs, the Museum is bringing to this country an exhibition of contemporary Chilean art. It will later be shown in other cities throughout the United States. Through such efforts as this, we hope that we and other museums can build up in the United States an appreciation of the culture of the rest of this hemisphere, to the end that we may have a better and more sympathetic understanding of the problems of other peoples and of the mutual assistance which we may offer to each other.

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Late in December, the Association of Art Museum Directors held an emergency meeting in New York. At that meeting was adopted a resolution expressing the collective judgment of those there assembled. It presents so perfect a statement that we quote it as the embodiment of the guiding principle of all art museums, including our own:

"If, in time of peace, our museums and art galleries are important to the community, in time of war they are doubly valuable. For then, when the petty and the trivial falls away and we are face to face with final and lasting values, we as Americans must summon to our defense all our intellectual and spiritual resources. We must guard jealously all we have inherited from a long past, all we are capable of creating in a trying present, and all we are determined to preserve in an unseeable future.

"Art is the imperishable and dynamic expression of these aims. It is, and always has been, the visible evidence of the activity of free minds. Our Allies, Great Britain and her Dominions, under the destructive impact of total war have already shown that art as an expression of the higher values of life is an undeniable factor in a free people's resistance. Never before has museum attendance been so great in Canada, or in England wherever museums can still function. Never has the public responded so eagerly to the creative life of today and to the meaning of the art of the past; never have the museums of those countries been so determined to serve.

"American museums have taken or are rapidly taking every precaution to preserve and care for works of art. Their directors are addressing themselves with redoubled energy to plans for comprehensive and varied forms of public instruction and recreation. They believe no better time could be found to make more effective the public services of our museums. They realize that the present situation is a challenge and an inspiration.

"Therefore be it resolved:

- I. that American museums are prepared to do their utmost in the service of the people of this country during the present conflict,
- II. that they will continue to keep open their doors to all who seek refreshment of spirit,
- III. that they will, with the sustained financial help of their communities broaden the scope and variety of their work,
- IV. that they will be sources of inspiration, illuminating the past and vivifying the present; that they will fortify the spirit on which Victory depends."

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MUSEUM NEWS

During the past few months four members of the Museum staff have joined the armed forces of the United States: Gene Schlagheck, purchasing agent; Donald Conklin, assistant in the Superintendent's Office; Richard Lake, guard; and Wilfred Thomas, grounds assistant.

A. Beverly Barksdale, Senior Instructor in Music, has been promoted to Supervisor of Music to take effect August 1. Mr. Barksdale came to the Museum in the fall of 1940 and has for the past two seasons conducted classes in Music History and Appreciation, Fundamentals of Musicianship, and Harmony and Analysis of Music, for adults. He introduced this season Saturday classes for high school students which were well attended.

For the past two seasons a short concert series of four events has been offered at a very low price. Due to the decrease in response last year, and the prospect of even less interest due to war conditions, it was decided to omit this second series from the Museum's musical activities this season. In addition to the regular concert series of seven programs, there will be offered a number of free concerts in the Auditorium, as part of the music appreciation work of the Museum.

A number of paintings from the Museum's collection have been lent for exhibition elsewhere. William Hogarth's Portrait of Joseph Porter, Esq., Harbor View by Jan Van Goyen, David's Portrait of a Gentleman, and Monet, Antibes, were sent to Montreal for an exhibition held for the benefit of the Canadian Red Cross; The Wheat Field by Van Gogh was included in an exhibition for the Red Cross at the Paul Rosenberg Galleries, New York; White Lace by John Carroll was lent to the City Art Museum, St. Louis; a water color by F. O. C. Darley, titled Street Scene in Rome, was shown in the exhibition of early American water colors at the Whitney Museum of American Art, New York; Goya's Bull Fight was shown at the John Herron Art Institute, Indianapolis; Stampeding Bulls by Jon Corbino, at the Worcester, Mass., Art Museum; Sand Dunes by Zoltan Sepeshy, at the Midtown Galleries, New York; Carlton T. Chapman's A Rocky Coast was invited for exhibition at the Butler Art Institute, Youngstown, Ohio; and Millet's Sketch for The Gleaner at the Grand Rapids Art Gallery. An exhibition of children's work from the Museum School of Design was shown at the National Gallery of Scotland, Edinburgh, and will be circulated throughout Great Britain.

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MUSEUM HOURS

The Museum is open daily from 9 A.M. to 5 P.M. and on Sundays and Holidays from 1 to 5 P.M. The Museum is closed on New Years and Christmas.
Admission to the Museum and its regular educational activities is free at all times.
There is no charge for tuition in its School of Design.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, thereby securing all privileges of the Museum and contributing to the support of much of the free educational work for all of the children of Toledo.

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

I DESIRE to become a member of The Toledo Museum of Art, paying ten dollars (\$10) a year for full privileges for myself and members of my immediate family.

I hereby constitute Blake-More Godwin, Director of the Museum, my attorney in fact in my name and stead, to subscribe my name to the Articles of Incorporation.

Name.....

Address.....

Date.....

PLEASE MAKE CHECK PAYABLE TO THE TOLEDO MUSEUM OF ART